



Heritage in tourism organisations' branding strategy: The case of a post-colonial, post-conflict and post-disaster destination

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1. Introduction

Branding has been a long existing phenomenon. Moore and Reid (2008) pointed out that ‘Brands and branding have existed for as long as it has been possible to trace artefacts of human existence’ (Moore ~~and~~ Reid, 2008, ~~p.~~ 419). Based on this point, it is plausible to suggest that having a good knowledge of the history of corporate brands may help to comprehend the current strategy of an organisation and provide guidance to management in terms of marketing and communication strategies for the future (Burghausen ~~and~~ Balmer, 2015; Balmer ~~and~~ Burghausen, 2015; Burghausen ~~and~~ Balmer, 2014a, b). In the tourism industry, corporate brands used for communication with in the tourism market (Walter ~~and~~ Mair, 2012) are important intangible assets that can have significant positive effects on the performance of a destination (Park, Eisingerich, Pol ~~and~~ Park, 2013). Further evidence on the link between heritage and tourism marketing was offered by Park (2014) who claimed that ‘the present-centred nature of heritage is deeply associated with an increasing contemporary use of the past’ (Park, 2014, ~~p.~~ 1). He suggested that heritage tourism uses both material (tangible) and immaterial (intangible) remnants of the past. Furthermore, in the case of post-colonial, post-conflict and post-disaster destinations (PCCDs), studies show that, given their poor appeal and negative image, attributes related to their heritage and history can be a viable option in the crafting of marketing (see Séraphin, 2014; Séraphin, Gowreesunkar and Ambaye, 2016; Séraphin and Gowreesunkar, 2017). Based on these assumptions, this conceptual paper investigates the link between history (heritage) and tourism marketing

(destination branding). More specifically, the research paper addresses the following research question:

How is heritage used by private and public tourism organisations of post-colonial, post-conflict and post-disaster destinations in their branding strategy?

In order to address the research question, the present study chooses to focus exclusively on Haiti, a post-colonial, post-conflict and post-disaster destination. In so doing, two different types of organisations are explored in Haiti - a public sector organisation, namely the Haitian Destination Marketing organisation (DMO); and an existing Haitian resort operating under the private sector. The branding strategies of both organisations are analysed, compared and contrasted against the background of corporate heritage brands, following which, the study expands and informs on the current and future strategy of a tourism organisation. The reason for this research is grounded on a personal observation that the design of DMO logos in the Caribbean islands are less and less based on material and immaterial manifestations of heritage related to the history of the destination (Seraphin, Platania ~~and~~ Pilato, 2017). This particular observation goes against the trend of commodified portrayal of the past for commercial purpose (Park, 2014). Thus, this paper investigates corporate identity management (CIM) and, more specifically, organisation visual identification or logo (Van Riel ~~and~~ Balmer, 1997) within the post-colonial, post-conflict and post-disaster (PCCD destinations) context, namely Haiti (Séraphin, Butcher ~~&~~ Korstanje, 2016). Although much of the previous literature focused on the public sector, a combination of private and public organisations' branding (logo) has been neglected in tourism research in Haiti.

From an academic point of view, this research provides an opportunity to study unsuccessful short-lived brands, as most attention in the literature has been given to successful, enduring brands (Lopes ~~&~~ Guimaraes, 2012), subsequently enabling this paper to touch upon the

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topic of brand struggles in PCCD destinations. As a result, this conceptual paper seeks to explore the concept of ‘life of brands’ that Da Silva Lopes (2007) defines as retracing the lives or trajectories of individual brands from their creation up to the present. In so doing, the present research work attempts to investigate the history and performance of Haiti in a somehow differentiated manner as ‘heritage is firmly grounded in historical knowledge and performance’ (Park, 2014, [p. 2](#)) ‘and should be seen as living history’ (Barthel-Bouchier, 2013 cited in Park, 2014, [p. 2](#)). As managers increasingly appreciate the relevance of the past as a strategic resource and instrumental tool (Dion ~~&~~ Borraz, 2015), from a management point of view, this paper may help managers and more specifically tourism marketers of PCCD destinations to decide the design of the logo for their organisation. Travel to less developed countries and emerging destinations is the fastest growing trend for international travel (Holden, 2013) and so the need for effective strategies that involve heritage as a strategic tool value proposition are vital for these destinations.

The paper is structured into five sections: (a) A literature review highlighting the type of research that has been conducted in the past on heritage and the gap in literature that this study proposes to fill (b) The methodology section based on a traditional or narrative literature review and analysis of research and secondary data from key literature on Haiti as a tourist destination and a country (with the challenges faced over the years). The third section (c) presents a contextual framework that deconstructs the literature on Haiti and brand logos in order to establish a link between the different logos. The ‘findings, analysis and discussion’ in section (d) presents and interprets the findings of this research. Finally, (e) the conclusion emphasises key learnings and recommendations for private and public tourism organisations, and provides suggestions for future research.

2. Literature review

2.1 Overview of research on 'heritage'

Research in the field of heritage tourism is well developed. Between 1988 and 2017, *Tourism Management* published 70 research papers with the word 'Heritage' in the title. On average, this figure suggests that, approximately, two research papers were published per year in this field. The topics studied include the economic impacts of heritage tourism; the links and engagement with the local communities; the role it plays with customer satisfaction; the topic of identity and history; authenticity; commodification; destination image; consumption and development, and world heritage. The different research papers cover a range of destinations worldwide: Spain; Jordan; Asia; Lithuania; Belize; China; Mount Fuji; Japan; Australia; Macau; the UK being the most researched destination. However, only one paper examines the topic of heritage alongside marketing. Indeed, Kolar and Zabkar (2010) point out the importance of authenticity as a marketing tool that contributes tremendously to attract visitors but also to ensure their loyalty. This also is evidenced in the work of Séraphin (2014) showing that the use of heritage can be an important tourism strategy of island destinations, as it has the potential to boost the marketability of a declining tourism industry and can contribute to the attractiveness of destinations and satisfaction level of visitors. As for *Annals of Tourism Research*, it has published 81 research papers between 1977 and 2017, i.e. an average of two papers per year. The topics associated to 'heritage' are as follow: sustainability; stakeholders; identity; ecology; sustainability; CSR; food; authenticity; identity; politics; tourist consumption; world heritage; local community; environment; and interpretation. Only one paper is on marketing (more specifically 'branding'). Likewise For example, the work of Chhabra (2017) explains how the image of Gandhi is in the branding of India. As for the destinations covered in these studies, they are quite varied: Lithuania; India; Okinawa; Japan; China; Singapore; UK; Croatia and Canada. In the *Journal of Travel*

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Research, 25 papers have been published on ‘heritage’ between 1995 and 2017. In this ~~journal~~ journal, the average number of papers in the area is equivalent to one per year. The related topics are lifestyle; attraction; experience; tourist motivation; nostalgia; interpretation; ~~and~~ thanatourism or dark tourism. Generally, the papers published are not destination based, apart from a limited few on Tennessee; Gerona.

In the case of Haiti, the topic of ‘Heritage’ is to be understood from the angle of ‘identity’ and ‘culture’. The topic of identity and ethnicity is key to understand African American culture, therefore heritage. Slavery plays an important role in the understanding of this heritage (Davidas, 1997). As for the African American aesthetic, Davidas (1997) explained that it is a hybrid product, result of the merger of African and European culture. Taking the example of ~~the~~ Jazz, he explained that ~~Jazz~~he could have never been invented by Europeans ~~or Africans~~ on their own. Jazz is the result of their encounter. ~~What Similarly leads us to~~ the concept of ‘creolity’ ~~that could may~~ be defined as the encounter of African ~~culture~~, European ~~culture~~ and Asian cultures in the New World. ‘Creolity’ is therefore a syncretic culture (Davidas, 1997). How is this creole culture reflected in the branding strategy of tourism actors (private and public) in Haiti? This culture ~~could may~~ be represented by any artefact that plays a major role in the identity of the destination, for instance a heritage site, a monument, historic quarter, museum, etc. (Maitland ~~&and~~ Ritchie, 2007).

2.2 Heritage tourism and branding

According to Timothy and Boyd (2006, ~~p. ÷~~1), “heritage tourism, which typically falls under the purview of cultural tourism (and vice versa), is one of the most notable and widespread types of tourism and is among the oldest forms of travel”. Heritage tourism could also be presented as an alternative to the 4S (Sun, Sand, Sea, Sex) as now travellers are more interested by the 4I, namely: Intellectual curiosity, inspiration, investigation and involvement

(Collison ~~&~~and Spears, 2010). Some destinations have focused their effort in branding themselves as cultural destinations as this form of tourism is a good way to not only attract visitors but also stand out among competitors given that some cultural heritage resources are unique (Collison ~~&~~and Spears, 2010). Park's (2014) extensive research on heritage and more specifically on heritage tourism enables us to sketch the term 'heritage' and its surrounding satellites in the following lines. Thus, it appears that the term 'heritage' covers a wide range of areas (including culture; history; politics; religions, communications, etc.) that can be classified into three main groups: built heritage (forts, relics, etc.); scientific heritage (plants, birds, natural habitats, etc.); and cultural heritage (fine art, customs, languages, etc.). Heritage tourism is thus a growing segment of the modern tourism industry. Nostalgia plays an important role in the rising popularity of heritage, as the latest appears as a secure and stable platform, hence its democratisation. On that basis, heritage can be assimilated to a re-enactment of the past. That said, it is important to highlight that in the context of tourism, the concepts of history and heritage appear to be similar from an epistemological point of view. However, these terms are completely different as, in this context, heritage uses the past for commercial purpose whereas history remains concerned with rational explanations. As a result, the tourism industry has often been blamed for the commodification of heritage sold to tourists as products and services. To exemplify, due to lack of control over heritage sites (caves and monuments), the Elephanta island (India) suffered commoditization of heritage and this has generated considerable controversy, as the economics of tourism ~~are~~is conflicting with the cultural aspects of heritage (Chakravarty, 2001). Likewise, Stonich (2001) remarks that the use of heritage and history as tourism assets, has gradually led to commodification and hence, the authenticity of ~~the~~ Bay island tourism product have been questioned. Thus, because of the commodification of heritage, authenticity becomes an issue. This form of tourism based on heritage is even referred as 'staged authenticity' and yet authenticity is

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considered as the most important criterion for the development of heritage tourism. ‘Identity’ is another key word associated with ‘heritage’. Heritage in this instance enables a group to feel and remain connected to their ancestral roots. As for heritage marketing, the heart of this research paper, Park (2014) explains that this type of marketing is all about the use and often the overuse of cultural symbols, historical values, sacred icons, images and stories in order to develop an emotional connection between heritage and (potential) tourists. Rose, Merchant, Orth and Horstmann (2016, p. 936) support this view by adding that ‘brand heritage positively impacts purchase intention, especially for consumers with a low promotion focus, and that brand heritage inspires positive emotions, engenders trust, and facilitate brand attachment and commitment’. This marketing approach is to be connected to retro-branding, also defined by Dion and Mazzalovo (2016) as a marketing strategy that draws on nostalgia concerning historical events or a specific period in history. Following the same line of observation, Avraham (2015) and Seraphin *et al.* (2016) point out that many worldwide declining destinations have been successful in promoting and restoring their destination image by focussing on their past, that is through retro-branding.

The American Marketing Association (1960) proposed the following definition of a brand: *“A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors”*. Branding is basically all about the process by which messages are conveyed to the consumers and potential consumers (Park, 2014). According to a study conducted by Adeyinka-Ojo and Nair (2016), destination branding is a way of disseminating the uniqueness of a destination identity through differentiable features from other competing locations and the name is relatively fixed by the actual geographic name of the place.

Branding can also contribute to the destination competitiveness (Elliot, Khazaei &and Durant, 2016). The information provided in this subsection reinforces the need for

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organisations to follow the model developed by Séraphin, Ambaye, Gowreesunkar and Bonnardel (2016) when they start a rebranding process (figure 1).

[Insert figure 1]

The framework highlights the complexity of designing a good logo, because the logo needs to simultaneously reflect the essence of the destination (history/heritage) and break with the previous image of the destination (Séraphin *et al.*, 2016). Many destinations in their rebranding process used a retro-branding strategy 'which involves combining old-fashioned forms with cutting-edge functions, updating the product to harmonise past and present (Brown *et al.*, 2003 cited in Dion *&and* Mazzalovo, 2016).

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2.3 Gap in literature

The table below (table 1) summarises current research in the field of 'hHeritage' and 'tourism branding'

[Insert table 1]

This research paper is therefore filling a gap on the topic of heritage as a marketing and branding tool. This field is under-researched as identified in recent research published in three premier outlets (*Tourism Management*, *Annals of Tourism Research* and the *Journal of Travel Research*) which are considered the vanguard of thought leadership within the tourism discipline² (McKercher, Law *&and* Lam, 2006 cited in Keating, Huang, Kriz *&and* Heung, 2015). There is also a dearth of research on tourism in the Caribbean. Most of tourism research on the Caribbean focuses on the role and importance of the tourism industry for the economic development of the area, as well as the issues related to its development (Williams,

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Rangel-Buitrago, Anfuso, Cervantes ~~&and Mateo~~-Botero, 2016; Hills and Lundgren, 1977). Less research is focused on the role of heritage in the area’s branding and marketing strategies.

Despite the important role that ‘heritage’ could potentially play in the branding of a destination (Séraphin *et al.*, 2016; Adeyinka-Ojo ~~and~~ Nair, 2016; Park, 2014), research carried by Séraphin, Platania ~~and~~ Pilato (2017) on the slogans of 139 DMOs’ logos around the world reveal that heritage is not truly used in the branding strategy of DMOs. By ‘heritage’ we mean natural features or geographical features (scientific heritage); quality of life; authenticity of experience and/or history (cultural heritage). Instead, neutrality is the dominant trend (see table 2). A ‘neutral’ slogan or logo is one that does not include information about heritage. To some extent, the results of the research carried by Séraphin *et al.* (2017) support Gali, Camprubí and Donaire (2016) findings who claimed that slogans are moving away from descriptive strategies (using words related to the features of the destination) to one that appeals to the emotions (very few words). Also, research conducted by Kladou, Kavaratzi, Rigopoulou and Salonika (2016) suggested that the contribution of symbolic elements to the brand (name, logo, tagline) is proven to be limited and that other aspects of the branding need to be prioritised. In light of this current research, this paper investigates the branding strategy approach adopted by public and private tourism organisations in Haiti.

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[Insert table 2]

3. Methodology

Within the paradigm of theory building and exploratory approach, this conceptual study is based on a traditional or narrative literature review and analysis of research and secondary data on Haiti. The primary purpose of this type of review is to provide the reader with a comprehensive background for understanding current knowledge and to inspire new research ideas by identifying gaps or inconsistencies in the body of knowledge (Cronin, Ryan ~~and~~ Coughlan, 2008, p. 38). As such, a meta-synthesis was employed by integrating, evaluating, and interpreting the findings of previous research studies which were closely examined in order to identify common elements and themes (Ibid.), with the specific aim of transforming previous individual findings into new conceptualisations and interpretations (Polit ~~and~~ Beck, 2006). This particular epistemological stance and methodological approach allows to then 'formulate theoretical propositions about the phenomena generally on the basis of existing practical and theoretical knowledge' (Hammond ~~and~~ Wellington, 2013, p. 41). In line with this methodological approach, the present study examines branding strategies employed by public and private tourism organisations in Haiti, specifically investigating how these organisations use heritage in their branding and logo design. In order to reveal the basis and composition of logos, the logos of both private and public organisations were analysed and deconstructed. Hammond and Wellington (2013) refer to this approach as visual research method. First, a series of steps were followed to ensure an accurate application of this method to tourism research and to this study in particular. These steps involved a careful consideration of: (a) who produced the material under the investigation (i.e. private and public tourism organisations); (b) scope of the material (i.e. logo) and why was this produced; and (c) what was the context (Rakic ~~and~~ Chambers, 2012). Second, logos' basic elements and parts were identified and examined. Qualitative content analysis was adapted so as to

break down and explore in depth logos' core elements (such as context, identity, and history) and visual aspects (such as visual texts, colour, aesthetic, memorable aspects) (S  raphin *et al.*, 2016). The content analysis employed selective elements from diverse fields such as semiotics and visual theories (Kress and Van Leeuwen, 2001; 2002; 2006), media studies and advertising (Leiss *et al.*, 2005; Messaris, 1997). The qualitative content analysis was a suitable research method as it allowed the researchers to "observe", deconstruct visual texts and elements, and to systematically identify and compare particular elements within the logos examined.

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4. Contextual framework

4.1 Brief history of the tourism industry in Haiti

The Americans occupied Haiti between 1915 and 1934 in order to prevent the Germans to take over banks and strategic areas in the country. This occupation positively affected Haiti (Saint-Louis, 2004; Charles, 1994) and this was witnessed in the improvement of infrastructures, the construction of hospitals and vocational schools, the reform of different public administrations, the creation of the Haitian National Police and, ultimately, the political stability of the country spoke for itself. This context was favourable to the development of the tourism industry. The president at the time, Stenio Vincent (1939-1941) was the first to develop tourism as a potential source of income for the country. As a result, the Haitian DMO created and its first logo (figure 2) designed in 1939 (S  raphin, 2014; Clammer, 2012). The period 1960-2010 was a period of neglect for the pearl of the Antilles. This period was mainly characterised by the Duvalier era. If Francois Duvalier (1957-1971) did not invest in infrastructures, Jean-Claude Duvalier (1971-1986), his son, a.k.a 'Baby Doc' started an 'economic revolution' that contributed in 1971 in order to attract Foreign Direct

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Investments (FDIs) despite the political context that could be described as 'repressive' (Bazabas, 1997). However, the tourism industry (particularly the hospitality sector) managed to survive this difficult period with the support of NGOs and international organisations (Séraphin, 2014; Saint-Louis, 2010). It is during this period that the number of international organisations (NGOs) reached its peak. It is also, due to this context, that *Club Med* opened a resort in Haiti in 1981 (figure 3). The American embargo in 1991, as a response to the military junta that overthrown Jean-Bertrand Aristide also thrown Haiti into a deep economic and social crisis (Bazabas, 1997). It is in this context that *Club Med* decided to leave Haiti in 1996. Meanwhile, the global strategy of the company changed with an upgrade of the resorts in the world (Orsoni, 2007; Morel, 2007), making it even impossible for the group to carry on managing their resort in Haiti.

4.2 Haiti, Voodoo and dark tourism

The Haitian heritage is mostly based on religion. Voodoo is intimately linked to the culture and history of Haiti as the Haitians are Voodooists and religion is the mainstay of Haitian society. Voodoo plays a key role in the Haitian survival of the slave trade and continues to provide the locals with a common identity and connection with their past. Voodoo is for Haiti a shared understanding and acceptance of a common identity (Séraphin and Nolan, 2014).

Based on Park's (2014) definition of heritage, voodoo can be considered as a form of cultural heritage. As explained by Séraphin and Nolan (2014) in: '*Voodoo in Haiti: A Religious Ceremony at the Service of the 'Houngan' Called 'Tourism,'*' voodoo derives from the West African religion Vodun and was developed (almost solely) in Haiti by the imported African slaves. The religion was used as means to cope with the degradations of slavery, including being forced to convert to Christianity and to speak Créole. Voodoo became a way for the slaves to keep a connection with their African roots and also to retain some of their humanity (Damoison and Dalember, 2003). It also helped slaves to resist their master's cultural

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oppression (Saint-Louis, 2000) and to adapt to their new environment. Modern voodoo is said to have derived from a mixture of the master's religion and African Vodun (Metraux, 1958). As a religion, voodoo is based on the belief in a *Grand Maître*, a Great Master or Creator, as well as several *loa* or spirits. The practise of voodoo involves ritual celebrations led by a *Houngan* or priest. Metraux (1958) explains that a good Houngan should be able to perform many roles: priest, healer, fortune teller, exerciser and entertainer. And as such, it can be argued that, as a religion, voodoo is perfectible. This flexibility, combined with the origins of voodoo (a means to survive difficult conditions) – demonstrates that voodoo is perfectly able to adapt to its environment and the needs of the market and thus our first hypothesis (if tourism is to play a major role in Haiti's economy, voodoo can form a tourism product which meets visitors' needs) is valid. Thomson (2004), British travel writer and author of the travel writing *Bonjour Blanc, a journey through Haiti*, explains that when he went to Haiti in 1990, he witnessed many voodoo ceremonies being staged for tourists at hotels '*Friday night in the Oloffson [hotel] was traditionally the night for a voodoo extravaganza carefully choreographed by (...) the showgirls*' (Thomson, 2004, p. 46). During this decade Haiti received few tourists because of the political and economic situation of the country (Séraphin, 2013ab) but voodoo ceremonies were successfully staged for those it received. Although the hotel environment may have impacted the authenticity of the ritual, the Houngan were content to perform and the visitors pleased to watch. This commercialisation of voodoo described by Thomson (2004) in *Bonjour Blanc, a journey through Haiti*, has highlighted the importance of involving the locals in the tourism sector as they have contributed to the visitor experience (Séraphin, 2013abe). As voodoo is an integral part of the Haitian culture, sharing this with visitors can also contribute to a better self-awareness, understanding and acceptance of this heritage. This form of tourism is referred to as dark tourism.

The term 'dark tourism' was first coined by Lennon and Foley (1996) to define the relationship between dark tourism attractions and a specific interest in death, the macabre and the paranormal. Other academics such as Seaton (1996) have referred to this activity as 'thanatourism,' 'morbid tourism' and 'blackspots' used to describe a fascination for travelling to places where death or tragedy has occurred. Dalton (2015) outlines how dark tourism sites are typically places of genocide and mass murders, locations where terrorist's acts took place or places where basic human rights have been violated. Although the visitation of sites associated with death and disaster have occurred over many years (Stone, 2007), it is only recently that this growing phenomenon has been academically identified. What is of interest to us in this paper is the educational aspect of dark tourism. Daams (2007) describes how educational experiences are one of the key motives for attending these types of events. He outlines how visiting death and disaster sites can raise awareness of historical events and prompt the visitor to understand the world in more clarity – ultimately creating an educational experience (cited in Niemelä, 2010, [Online], p. 16). For example, Stone (2010) describes how dark tourism genocide sites such as Auschwitz allow visitors to learn of the history and envisage the conditions and torture individuals had to endure. Whilst an educational aspect is clear, Bowman and Pezzullo (2010) describe another major motivation related to the contemplation of death, as such sites such as Auschwitz enable people to come to terms with the fragility of life. Another motivation for visiting dark tourist attractions can simply relate to entertainment factors. Stone (2010) outlines the London Dungeons as a key component to this describing how they use actors and entertainment values to exploit death and the deceased. Bowman and Pezzullo (2010) also describe how visits to dark tourism attractions can encourage a person to reflect on their own mortality. The motivations for dark tourism seem to be endless. However, there is an ethical issue related to dark tourism. Stone (2007) describes how travelling to destinations where people are known to have suffered or passed

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can raise issues relating to exploitation for business, education or entertainment purposes. As a result, Garcia (2012) describes how the sensitive nature of dark tourism attractions poses many challenges to practitioners.

5. Findings, analysis and discussion

An intimate link exists between voodoo and the culture and history of Haiti, because the large majority of Haitians are voodooists and religion is the mainstay of Haitian society (S raphin and Nolan, 2014). The DMO logo (figure 2) and the resort logo (figure 3) reflect this idea with the black mambo/Houngan, the female high priest in the voodoo religion in Haiti (S raphin, Ambaye, Gowreesunkar, 2016). The word ‘magic’ in the logo of the resort is also reminiscent of the same idea. Both logos are also reminiscent of the fact that Haiti was a rich colony, with agriculture (and mainly the growth of coffee), playing an important role in its prosperity (Destin, 2014; Roc, 2008). Both logos are reminiscent of women to the social roles of breeders, mothers, nannies, and labourers (Charles, 2014).

[Insert figure 2]

[Insert figure 3]

Both logos may also be seen as the conversion of black culture into a commodity in the interests of white-owned corporations (Cashmore, 1997). The pernicious effect of this strategy ‘work against the interests of racial justice (...) and may be in signalling the end of racism while keeping the racial hierarchy essentially intact’ (Cashmore, 1997, p. i). Both logos could also be interpreted as a way for the destination to maintain its identity. Indeed, in

the late twentieth century, there was an attempt to make 'blackness' less visible. For Cashmore (1997), the *Jackson 5* were symbol of this attempt. This thought is also supported by Pulvar (2006) who explained that symbols of the past are used by societies willing to build their national identity and repossess their history. It could be argued that it is a way to keep the collective memory alive. Zelinzer (2008, cited in Volcic *et al.*, 2014: 729) explained that 'collective memory makes the past convenient with how we would like to understand the present context'. Zelinger (2008, cited in Volcic *et al.*, 2014: 729) also added that 'collective memory is a work in progress: taking place in the present but reflecting, refracting, and re-imagining the past'. In the same line of thought, Volcic (2008) added that media and journalists are: (a) archiv~~ist~~se of collective memories; (b) ~~c~~onstructors of collective memory; (c) agents to branding traumatic past; (d) adjust~~ing~~ing representation of past events to the contemporary political and social mentality and sensibility of the present. Pulvar (2006) also explained that this use of symbols of the past was a trend. To some extent, Haiti could be assimilated to what Cruse (2009) called an 'antimonde' (in English: antiworld), that is to say, secluded and survival spaces or areas. Thus, by studying the branding strategies of tourism organisations in this country, this study is doing what historians called 'internal history of Caribbean societies' that is to say, giving 'greater attention to the internal structure of island societies – class groups, social relations, and life styles' (Green, 1972, p. 490). This is all the more important as the region is now 'viewed largely as an extension of European and North American political history and cultural norms' (Green, 1972, p. 489-490).

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As a logo is a communication media (Park, 2014; Park *et al.*, 2013; Morgan, Pritchard ~~and~~& Pride, 2011; Marti, 2008; Saint-Hilaire, 2005) we~~are~~ argu~~ing~~ing that it plays the same role as a journalist. Also, using a four~~-~~dimensions multi~~-~~criteria analysis (figure 4), Séraphin (2017) explains that dark tourism is a sustainable form of economic activity for an emerging

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6 destination like Haiti. This reinforces the thought that both organisations picked the most
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8 suitable logo for their organisation.
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11 [Insert figure 4]
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13
14 The findings of this research paper are contrasting with the new marketing strategy adopted
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16 by the Haitian DMO and resort that we used as examples. Both moved from an idiosyncratic
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18 identity based logo to a universal ‘sea-and-sun’ stereotyped one (figure 5) which goes against
19
20 heritage for which authenticity is the most important criterion (Xie ~~and~~ Wall, 2003 in Park,
21
22 2014).
23

24 [Insert figure 5]
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26
27 The new branding strategies adopted by ~~the~~ tourism organisations in Haiti, and particularly
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29 ~~public-sector~~ public-sector organisations like the DMO ~~we studied,~~ *isare* part of a
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31 repositioning strategy that, ~~consist~~ in the case of Haiti, *attempts* to correct negative image, or
32
33 create a new image ~~as such an image do not~~ *that will* create customer demand (Seraphin *et al.*,
34
35 2016; Chacko ~~and~~ Marcell, 2008). This *repositioning branding* strategy ~~do~~ *does* aligns with
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37 Seraphin *et al.* (2017) findings on global branding of DMOs ~~at global level~~. ~~Theis~~ new
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39 branding strategy also corroborates with Rose *et al.* (2016, ~~p.~~ 942) observation: ‘brands may
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41 avoid evoking negative emotion linked to past brand issues and failures as they may
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43 potentially negate the constructive effects of heritage’. Last but not least, this change of logo
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45 is also in line with Keller (2003 cited in Muller, Kocher ~~and~~ Crettaz, 2013) who claimed
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47 that a change in brand elements such as colour, shape and typeface, contribute to the
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49 revitalisation of the way the brand is perceived. If we consider the fact that symbols of a
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51 destination include ‘a unique milieu and nature, the cultural environment, architecture, sights,
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53 commercial and industrial architecture, cultural and sporting events, and the profile of the
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city and its inhabitants' (Parjnenen, Hamaakorpi ~~and~~ Kari, 2013 cited in Morgan, Pritchard ~~and~~ Pride, 2013, p. 120), the new logo of the Haitian DMO is conveying a narrative of the destination as the Hibiscus also known as Choëblack is the national flower. In Haiti, the flower has many medical uses, it is used in numerous edible products and local Haitian drinks (Hello National, [Online]). Since about 2013, The Haitian DMO has started to use the Hibiscus (instead of stars) to rate accommodation. 5 Hibiscus being the top level (Paul ~~and~~ Seraphin, 2015). Both logos of the DMO seem to reflect a branding strategy which main objective is to reinforce and preserve the local identity rather than attracting visitors. Indeed, social, natural and cultural elements of destinations are key symbols of its heritage (Leask ~~and~~ Rihivam 2009). In both logos, these elements are present. That said, a branding strategy can serve both purpose (preserving an identity and attract visitors) and only one of them (Dioko, 2015). Also, it is important to note that these elements play a limited role in the perception of the image of the destination (Kladou *et al.*, 2016). That said, the new branding strategies adopted by both private and ~~public sector~~ public-sector tourism organisations in Haiti do not align with Park's (2014) claim that heritage artefacts are over-used for marketing purpose. In the present case, the history and heritage of Haiti, despite projecting a negative image, has been used as a strategy to attract tourists interested in post-colonial destinations. This point may also be reconciled to an earlier study of Timothy and Boyd (2006) who argues that despite the negative image of certain PCCDs, such destinations keep attracting tourists who want to be away 'from the too-busy commercial environment of the globalizing, postindustrial western world' (Harrison, 2001:9). This unusual branding strategy aligns with the work of Da Silva Lopes and Casson (2007) who explained that the acceleration of globalisation has lead organisations to switch from a regional focus to a global focus. Also, Dubesset (2012) explained that in the Caribbean (and globally), identity is no longer perceived as something static but something that is constantly moving. Whether we consider

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the old or new logos of the Haitian DMO and resort, the design is extremely important as they contribute to the aesthetic of the destination. The later contributes to attract visitors' attention, to communicate with them and *in fine* contributes to the experience, satisfaction and loyalty of visitors to the destination (Kirillova, Fu, Letho ~~and~~ Cai, 2014). Therefore, a logo may be considered as a way to communicate and educate potential visitors at pre-visit stage as aesthetic paradigm includes among other things emotion and experience, expert position and discipline (Jaakkola, 2012).

Another perspective offered by the Haiti's image restoration discourse can take the form of targeted communication strategies. Capitalizing the ~~brand-new~~brand-new image upon targeted communication must come in package with the development of anticipative capabilities of both public and private Haitian tourism entities, whose call is to check against tourists' narrative upon significant experiences, in order to enrich the positive image of this tourism destination.

6. Conclusion

The original logos of the Haitian DMO and resorts were selling the destination as a cultural destination. These logos were relevant between 1940s-1960s because the destination used to attract intellectuals and artists from all over the world during this period (Thomson, 2014). Afterward (from ~~the~~ Duvalier) the country became a place to avoid. We can come to the conclusion that Haiti was, ~~during~~for a long period, rooted in nostalgia, preventing it to see the evolution of the market, hence the impacts on the branding strategies of private and public tourism organisations. Furthermore, from a strategic point of view, in order to gain more

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6 efficiency in informing branding strategies (i.e. through communication based on: local
7 heritage; natural assets like sun-and-sea; neutral elements; etc), DMOs and private sector
8 tourism organisations in Haiti should conduct market research to better understand how their
9 products and services are perceived from the inside (i.e. by all stakeholders) and what is
10 expected from the outside (i.e. by competitors, consumers, observers, partners, firms,
11 advertising agencies). Séraphin, Ambaye, Gowreesunkar and Bonnardel (2016) provide
12 evidence that the decisions taken by tourism organisations in Haiti are not systematically
13 informed by market research. Amateurism is an issue in this destination (Theodat, 2004). The
14 approach suggested above is also in line with the theory of the two universes proposed by
15 Saint-Hilaire (2005). According to this theory, as human beings, we are living in two
16 different worlds. The physical world (i.e. the product and/or service in itself) and the spiritual
17 world (i.e. what consumers think about the products and/or service). The brand appears where
18 both worlds meet up. It is important to highlight the fact that the spiritual world is more
19 flexible than the physical world, but both dimensions must be considered when branding a
20 product and/or service (Saint-Hilaire, 2005).

21
22 Moreover, the logos of the Haitian DMOs and resorts should integrate the hands-on/minds-
23 on/hearts-on principles of the experiential approach of this heritage-based cultural
24 destination. A hands-on approach denotes a heritage-based cultural tourism approach in Haiti,
25 one that is attentive to the potential threats and challenges faced by heritage sites in this
26 country and emphasises the specific activities of Haitians in preserving their heritage and
27 making it available to tourists. A minds-on approach enables Haitian DMOs and resorts to be
28 aware of the need to integrate heritage tourism into a destination management framework
29 where the natural, historical and cultural assets are valued and protected. And finally, a
30 hearts-on approach should reveal the passion of both Haitian people for protecting their
31 heritage and foreign tourists alike for discovering the wonders of this amazing country.

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In summary, this paper contributes to research that examines how heritage is used in branding strategies by public and private tourism sector organisations in Haiti and key findings suggest that:

- (1) Capturing the essence of the destination is important for any visual identification;
- (2) The visual identification can either adjust representation of past events to the time being (heritage) or move away from the past with clear expectations for the future.

Marketing practices of heritage tourism artefacts were presented in this paper, through purposefully leveraging constructs of learning from the past errors, toward developing destination marketing design capability to anchor patterns of Haiti visual identification.

The present study did not however employ a quantitative research framework in order to measure the success of the brand (and logo) for instance, as this was not within the scope of this particular study. Instead, the study has sought to advance initial considerations of the potential impact heritage has on destination branding from a subjectivist epistemological stance. Therefore, for further research, a quantitative approach may be employed to test and confirm the propositions made within this paper. Quantitative research should be carried out in the form of an extended survey using post-colonial, post-conflict and post-disaster destinations in the Caribbean in order to examine in more depth the use of heritage in the visual identification strategy of tourism organisations in this type of destination. The resulting findings may be transferable and applicable to other destination contexts. Further empirical studies may consider other locations and examine potential similarities and differences while capitalising on heritage as value added to tourist destinations. Configurational models and causal recipes for predicting the support of tourists coming from former colonial countries to tourism development in post-colonial, post-conflict and post-

disaster destinations, using fs/QCA methodology, may also represent new avenues for future research.

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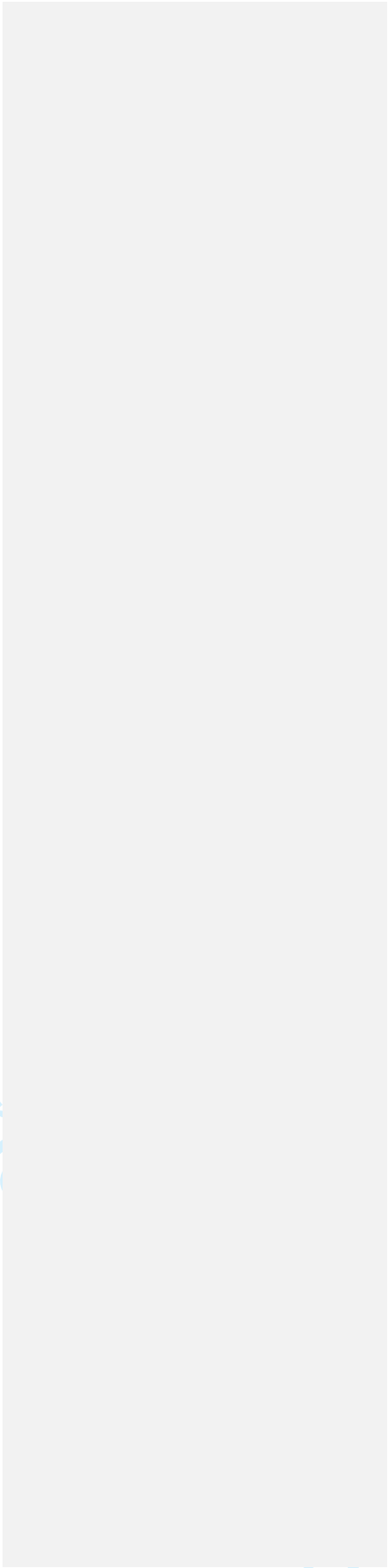
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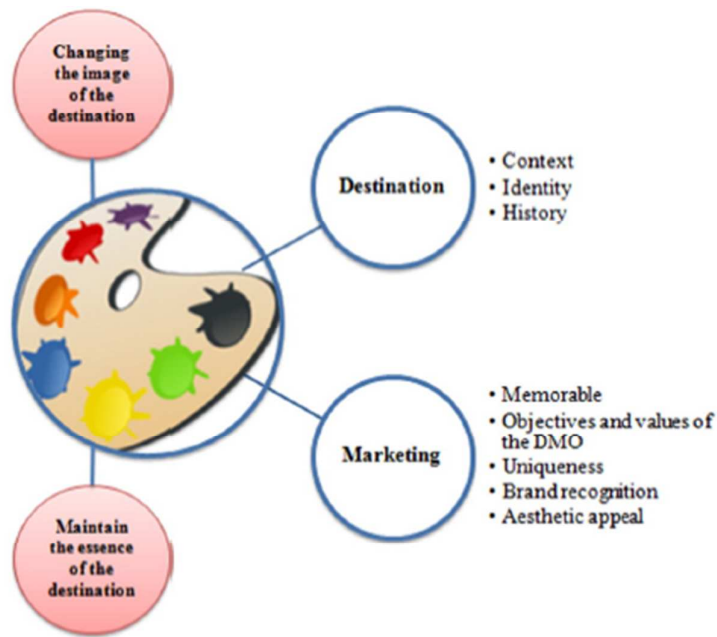


Figure 1: Logo design framework
Source: Séraphin et al, 2016



Figure 2: First logo of the Haitian DMO



Figure 3: Club Med Magic Haiti logo (1981-1996)

RECOVERY STRATEGY (S��raphim et al., 2016)					
		Leaders change of behaviour	Stepping outside comfort zone = learning	Tourism = national concern	Improvement of condition of life of locals
SUSTAINABLE TOURISM	No negative impact on the environment/human interaction/local communities	X	X	X	X
	Contribute to cultural exchange local-visitors	X	X	X	X
	Meeting economic needs of the local	X	X	X	X
	Long term ability to remain clean environmentally	X	X	X	X
	Development of policies	X	X	X	X
		No need for sophisticated infrastructure	Education experience	Wide variety of dark tourism	Long going interest
DARK TOURISM					

Figure 4: Four dimension analysis of dark tourism (voodoo)

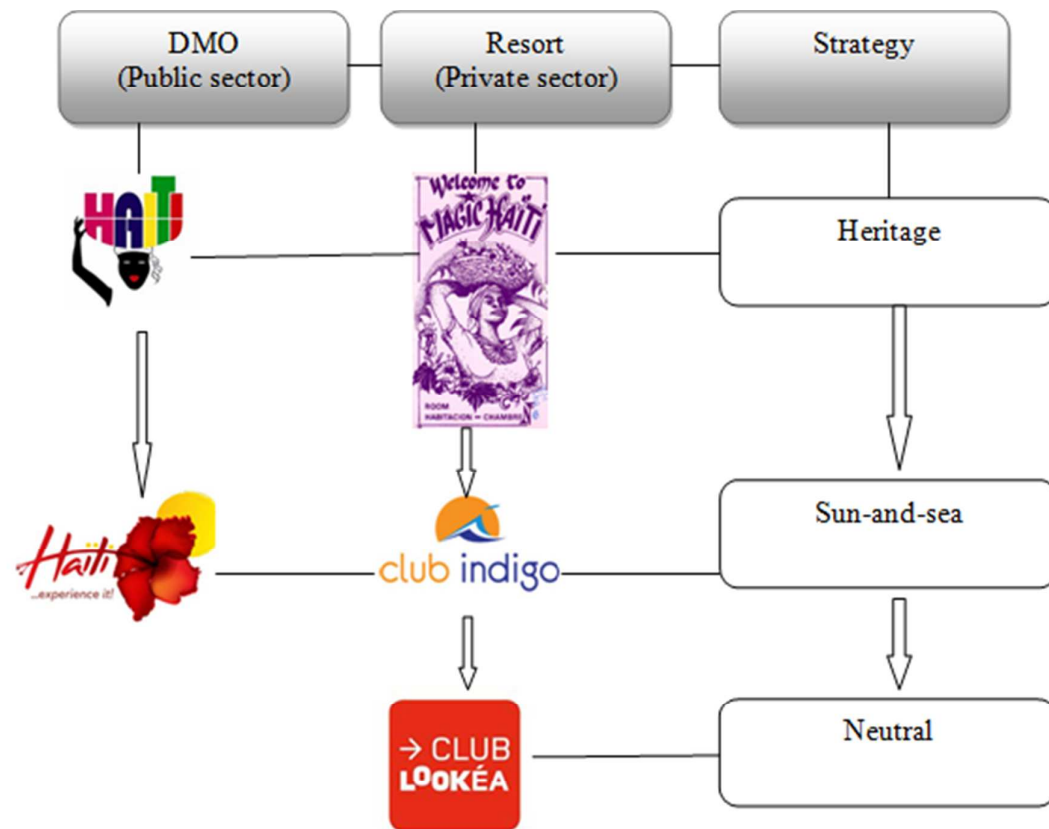


Figure 5: Branding strategy of tourism organisations in Haiti
Source: The authors

Table 1: Synopsis of current literature on heritage and branding in tourism

Author	Year	Title	Source	Methodology	Findings
Seraphin, Platania & Pilato	2017	The place of heritage and identity in the marketing strategy of destinations: A worldwide approach based on DMOs' slogans	Conference paper (CACTUS, 6 th international conference)	Qualitative approach (Content analysis)	DMOs are not using heritage in their branding strategy
Chhabra	2017	Heritage branding of India: A Gandhi tourism perspective	<i>Annals of Tourism Research,</i>	Qualitative approach (Content analysis)	How the image of Gandhi is used for the branding of India
Dioko	2016	Progress and trends in destination branding and marketing – a brief and broad review,	International Journal of Culture, Tourism and Hospitality Research	Qualitative (literature)	The purpose of a branding strategy is either to attract visitors or to reinforce and preserve a local identity.
Galí, Camprubí & Donaire	2016	Analysing tourism slogans in top tourism destinations	Journal of Destination Marketing & Management	Qualitative (literature)	Slogans are moving away from descriptive strategies (using words related to the features of the destination)
Dion & Mazzalovo	2016	Reviving sleeping beauty brands by rearticulating brand heritage	Journal of Business Research	Qualitative (literature)	Retrobranding (combining past and present forms and functions) is used by destinations as a branding strategy
Rose, Merchant, Orth & Horstmann	2016	Emphasising brand heritage: Does it work? And how?	Journal of Business Research	Qualitative (literature)	Brand heritage contributes to positive emotions, brand attachment, purchase intentions, commitment and trust.

Kladou, Kavaratzis, Rigopoulou & Salonika	2016	The role of brand elements in destination branding	Journal of Destination Marketing & Management	Qualitative (literature)	Limited impact of symbols in branding material on the way destination is perceived
Balmer & Burghausen	2015	Introducing organisational heritage: Linking corporate heritage, organisational identity and organisational memory	<i>Journal of Brand Management</i>	Qualitative (literature)	A good knowledge of the history of corporate brands may help to comprehend the current strategy of an organisation and provide guidance to management in terms of marketing and communication strategy for the future
Kirillova, Fu, Lehto & Cai	2014	What makes a destination beautiful? Dimensions of tourist aesthetic judgement	Tourism Management	Qualitative (literature)	Aesthetic contribute to the experience of tourists' experience and their intention to return to the destination
Muller, Kocher & Crettaz	2013	The effects of visual rejuvenation through brand logos	Journal of Business Research	Qualitative (literature)	A change in brand elements (colour, shape and typeface) can contribute to a change of perception
Dubesset	2012	Penser autrement l' identite regionale Caribeenne	Etudes Caribeennes	Qualitative (literature)	Identity (in the Caribbean) is not static but is constantly moving
Collison, F.M. & Spears	2010	Marketing cultural heritage tourism: The Marshall Islands	International Journal of Culture, Tourism and Hospitality Research,	Qualitative (literature)	Cultural and heritage resources can both attract visitors as well as differentiate the destination from others.

					Certain cultural heritage resources are unique.
Pulvar	2006	Memoire, mediatisation et construction des identities	Etudes Caribeennes	Qualitative (literature)	The use of heritage symbols for communication purpose is trendy

Table 2: Key attributes of DMOs' branding strategies

	Europe	Asia	Caribbean (Americas)	Africa	TOTAL
Natural features	4	2	3	4	13
Neutral	22	36	5	13	76
Quality of life	8	5	1	3	17
Geographical features	4	2	0	0	6
Authenticity of experience	4	4	5	1	14
History	4	0	0	3	7

Source: *Séraphin, Platania & Pilato (2017: 9)*

Abstract

Purpose – The purpose of this paper is to investigate the link between history (heritage) and tourism marketing (destination branding). More specifically, the paper focuses on how heritage is used by private and public tourism organisations of post-colonial, post-conflict and post-disaster (PCCD) destinations in their branding strategy. In particular, the paper investigates how these organisations use heritage in their branding and logo design.

Design/methodology/approach - Within the paradigm of theory building and exploratory approach, this conceptual study is based on a narrative literature review and analysis of research and secondary data on Haiti. The study employs visual research methods to examine and reveal the basis and composition of logos of both private and public organisations in Haiti.

Findings - The findings of this paper suggest that capturing the essence of the destination is critical for any visual identification (i.e. logos), and that the visual identification can either adjust representation of past events to the time being (heritage) or move away from the past with clear expectations for the future. Such findings are reflected within the new marketing strategies adopted by the Haitian DMO and a private resort that we used as examples. Both moved from an idiosyncratic identity based logo to a universal ‘sea-and-sun’ stereotyped one that goes against heritage for which authenticity is the most important criterion.

Practical implications – The findings of this research may help destination managers in general, and DMOs in PCCD destinations in particular, to design logos aligned with their marketing and branding strategies. The findings of the paper may also assist industry experts in designing logos that communicate with potential tourists, by leveraging heritage to influence their emotion and decision making.

Originality/value – This paper represents one of the first papers in tourism research that examines branding strategies of both public and private sectors in the context of Haiti. The research contributes to the body of knowledge on heritage and destination marketing by exploring the role of heritage in the Caribbean area’s branding and marketing strategies.

Keywords – Heritage, branding, strategy, tourism, Haiti, Caribbean